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clusions, which appeal to the masses. But after a rapid triumph in literature, criticism, philosophy, and religion, the new cult, upon failing to keep its "promises," was derided by such men as Brunetière, Tolstoy, and Bourget. In the literary reaction, professional representatives of science—particularly doctors—are pitilessly satirized and ridiculed for the discredit of their "new idol."—*Twenty minutes.*]

At 4.30 p. m. the Association adjourned.

### PAPERS READ BY TITLE

The following papers, presented to the Association, were read by title only:

28. "The Rhythm of Prose and Free Verse." By Professor Clarence E. Andrews, of the Ohio State University.

[Free verse must not be haphazard. Prose, having no rhythmical or metrical pattern, permits greater variety of tempo, emphasis, and pitch. The emotional effect of "rhythmical prose" depends primarily upon the sense of the passage, not upon the rhythm. Rhythmical prose and free verse are the same in principle. Writers of free verse may therefore learn from masters of prose to choose appropriate subjects, to vary the length of phrase and the flow of rhythm, to employ suggestive rhythms, and to regulate lines according to sense.]

29. "Benavente's *El Marido de la Tellez* and its French Prototypes." By Dr. Courtney Bruerton, of Dartmouth College.

[The efforts of the Spanish press to find local allusions in Señor Benavente's *El Marido de la Tellez*—which describes the rivalry of a great actress and her husband—disclosed the fact that the play derived from Lemaitre's *Flipote*, and, through the latter, from Daudet's *Un Ménage de chanteurs*. Neither play has caught the charm of Daudet's story, although Benavente has succeeded better than Lemaitre, both in characterization and in technique.]

30. "The Poetry of Francisco de la Torre." By Professor J. P. Wickersham Crawford, of the University of Pennsylvania.

[The purpose of this paper is to indicate the influence of the Italian Petrarchists and Neo-Latin poets upon the verse of Francisco de la Torre. The influence of the Neo-Platonic conception of Love upon his poetry and his position among the Spanish poets of the sixteenth century are also considered.]

31. "LOVE FAYNED AND UNFAYNED: An Anabaptist Apologia." By Miss E. Beatrice Daw, of Bryn Mawr College.

[The fragmentary Morality *Love Fayned and Unfayned*, recently discovered by Mr. Arundel Esdaile, holds a unique place in the drama of religious controversy of the later Elizabethan period in that it appears to be the only known instance of dramatic expression on the part of the sect of Anabaptists. Numerous allusions in the play connect it with Anabaptist principles; e.g., hostility toward the Established Church and the Papacy, denial of the right of private property, opposition to mirth and amusements, insistence upon simplicity in dress and manner of address. The play also contains references to Anabaptist methods of propaganda and to contemporary persecution of the sect. A certain amount of influence from another sect of communist mystics, the Family of Love, is also traceable, but there are grounds for believing that the authorship of the play does not fall within this group. *Love Fayned and Unfayned* is significant as indicating the wide range of the controversial drama of the period, which has attracted into its activity the comparatively obscure sect of the Anabaptists.]

32. "The Influence of the *Revelations* of pseudo-Methodius in Middle English Writings, together with a Middle English Metrical Version." By Miss Charlotte D'Evelyn, of Bryn Mawr College.

[The *Revelations* of pseudo-Methodius, a seventh-century world-history and prophecy, originally written in Greek, became, in Latin translation, one of the most widely quoted authorities of the Middle Ages. In England the work was known almost exclusively in a much abridged version. It is this short text which was cited in the *Cursor Mundi* and in Capgrave's *Chronicle*, and which appeared in three independent English translations. The unique metrical translation, a stanzaic version of the fifteenth century (975 lines), is here presented, together with a copy of the short Latin text.]

33. "The Indebtedness of Restoration Comedy to English Comedy Before 1642." By Mrs. Mary Wakefield Dickson, Ph. D., of Radcliffe College.

[Restoration comedy was produced in imitation, not of Molière, but of old English plays revived in London in the early years of the Restoration. Molière furnishes incident and characters, aiding the English dramatist to make a varied play, but in design, in theme, and in spirit Restoration drama follows English models. Dryden takes the witty duel of sex from Fletcher, Wycherley the antithesis of the wit and the wud-be-wit from Jonson; Etherege combines

these and produces the first finished comedy of manners in *The Man of Mode*. Restoration dialog begins in an imitation of Fletcher and Shakespeare by Dryden and Etherege, is gradually refined upon by Etherege, and attains perfection in Congreve. The prolific hack writers of the period produce decadent comedy of intrigue in imitation of Brome and his school. Precedent for every feature of Restoration comedy can be found in the elder dramas; notably, Shirley's *Lady of Pleasure* affords an interesting approximation to the type. What is new is the manner in which the Restoration dramatist adapts old materials to an imitation of the life of his own times.]

34. "Spenser, Lady Carey, and the *Complaints* Volume." By Professor O. F. Emerson, of Western Reserve University.

[Spenser's promise to exalt the name of Lady Carey in his sonnet accompanying the *Faerie Queene*. The solution connecting that promise with the *Amoretti*. Another proposed. The composition, arrangement, and publication of the *Complaints* volume. Spenser's part in preparing that volume and new circumstances affecting his original plan.]

35. "Primary Sources for Chaucer's *Parlement of Foules*." By Mr. Willard Edward Farnham, of Harvard University.

[The story of bird lovers and their pleading for a formal, which is the central incident of the *Parlement of Foules*, seems almost certainly connected with a widespread folk tale of contending lovers who perform service, plead for the loved one, but are granted no decision by a much perplexed judge. As a type the tale is a hoax. Closest to the *Parlement* and similar even in minute essential details is the story of the founding of Prato incorporated in *Il Paradiso degli Alberti*, written supposedly by Giovanni da Prato very shortly after Chaucer. Historical allegory is unnecessary to explain the *Parlement* in the light of comparisons with this type of folk tale.]

36. "The Higher Aim of Comparative Literature." By Dr. Louis Sigmund Friedland, of the College of the City of New York.

[In the large assemblage of modern studies, each aims at a synthesis. The synthesis of Comparative Literature is a spiritual one. A nation's literature is a revelation of its true spiritual self. The comparison of these revelations discovers that they are essentially alike. Literature wipes out boundaries and swallows distances. It reveals the mind of man in its true universality. Yet it foretells no dedening uniformity.]

Nationalism, and the higher aim of Comparativ Literature. Each nation thinks itself the center of the universe—a Ptolemaic conception. Comparativ Literature—in its higher synthesis—is the Newtonian theory of nations. Comparativ Literature and the clash of cultures. America, a nation actually international and interracial (Dewey), can best convey the great message of Comparativ Literature. In our cuntry the higher synthesis of Comparativ Literature must be the animating thought of all teachers of literature. It shud becom the vital inspiration of all literary instruction.]

37. “‘Playeng in the Dark’ during the Elizabethan Period.” By Professor Thornton Shirley Graves, of Trinity College, North Carolina.

[This paper is a reply to a recent production by Mr. W. J. Lawrence, and establishes the fact that performances wer frequently begun in the Elizabethan public theaters at such late hours of the afternoon as to make imperativ the employment of more or less artificial light. Further evidence is advanced to prove that plays wer sometimes given at night in the regular London playhouses during the lifetime of Shakespeare, and reasons ar presented why these performances occurd most frequently on Sunday.]

38. “Free Rhythm in German Poetry.” By Professor Louise Mallinckrodt Kueffner, of Vassar College.

[The present development of free rhythm in America is ascribed to contemporary French influence. Tancrède de Visan points to the influence on French poetry of the free rhythms of Novalis. But free rhythm in Germany began with Klopstock. Brief analysis of free rhythms as found in Klopstock, Goethe, Hölderin, Novalis, Mörike, Heine. Revival of free rhythm since Nietzsche.]

39. “Development in the Political Thinking of Milton.” By Professor Jesse F. Mack, of Hillsdale College.

[The political principles of Milton wer not born full fledgd. His interpretations changed with the shifting of events. He enterd the Puritan struggle a moderate monarchy man; he became a Republican, an Oliverian, and at the end a doctrinaire advocate of a sort of electiv aristocracy. These changes ar due not so much to a far-reaching questioning and revision of former theories, as to personal antagonisms. He shoes little facility in returning upon himself and in noting wherein he may hav faild.]

40. “The Constructive Element in the Satire of Dean Swift.” By Dr. Harvey W. Peck, of the University of Texas.

[The satire of Jonathan Swift is based upon positiv ethical ideas. The fact that these ideas wer presented negatively and with unique humor has caused critics to lose sight of their consistent and serius character. Swift's misanthropy may hav been due in some mesure to his despair of persuading men to accept his doctrines. The serius nature of Swift's satire is shown by his repeated diatribes against intemperance, the social evil, and war, and his indirect advocacy of temperance, self-control, hygiene, eugenics, and international frendship. The general philosophical principles that he attackt may be sumd up as naturalism, individualism, and nationalism; and those he commended, as rationalism or humanism and internationalism. Despite his personal bitterness, Swift may be regarded as a constructiv ethical teacher, representing a positiv and common-sense type of Christianity, which, in its stress upon the physical and material basis of welfare, anticipates strikingly many of the characteristic social movements of the 20th century.]

41. "The Troilus-Cressida Story from Chaucer to Shakespeare." By Mr. Hyder E. Rollins, of Harvard University.

[The reputation of Chaucer's Criseyde was hopelessly ruind by Henryson's *Testament of Creseyde*, but this poem was publisht in every edition of Chaucer from 1535 to 1721, and was up to Shakespeare's time, as innumerable references in plays, poems, miscellanies, and broadside ballads prove, thought to be Chaucer's own work. In his erlier plays Shakespeare has the usual contemptuus references to Cressida, but in his *Troilus and Cressida*, as the history of the love story shoes, insted of being bitterly hostile to her, he pulld her slightly out of the mire in which Henryson's folloers had placed her. He added nothing to the characterization of Pandar. The history also throes some light on Shakespeare's purpose in writing the play and on its peculiar ending.]

42. "History of Spanish Literary Criticism in the United States." By Mr. M. Romera-Navarro, of the University of Pennsylvania.

[This study is divided into three parts: 1. A discussion of the precursors of the Hispanist movement in the United States, including Washington Irving, Prescott, Ticknor, Longfellow, and Lowell; 2. The Hispanist Society of America; 3. Contemporary historians, biographers, critics, commentators, poets, translators, and travellers who hav contributed to Spanish literary history or to an appreciation of "cosas de España" in the United States.]

43. "The Beginning of Italian Influence in English Prose Fiction." By Professor Howard J. Savage, of Bryn Mawr College.

[*The Goodli History of Lucrez*, which had appeared by 1560, a translation of Æneas Sylvius's *De Duobus Amantibus*, one of the most popular *novelle* of the Renaissance, is, so far as we know, the first rendering of an Italian *novella* for its own sake into English prose. Æneas based his story very exactly upon the Siennese amours of Sigismund's chancellor, Gaspar Schlick. Beginning with this tale, the influence of Italian stories brought the literary convention of the letter into Elizabethan prose fiction.]

44. "Significance of the First Scene in the French Realistic Drama." By Dr. William H. Scheifley, of the University of Pennsylvania.

[Altho Augier and Dumas *filz* folloed the classical tradition of revealing a part of the plot in the opening scene, they wer hamperd by their predilection for anecdoted conceits, and parallel plots. The rapid, unobstructed action demanded by our materialistic age compeld Becque and the younger realists to omit all digressions, incorporating stil more of their plot in the first scene, since it is here that condensation counts most. Folloing a principle of Dumas *filz*, contemporary French realists keep the *dénouement* constantly in mind.]

45. "*Chansons de geste* and the Homeric problem." By Professor William P. Shepard, of Hamilton College.

[Despite many close resemblances long since recognized, no detaild comparison between the Greek and the French *épopées* has been attempted since the discovery of new archeological evidence in Crete and the Aegean has modified opinions of the Homeric world on the one hand, and since M. Bédier's reserches hav revised our conception of the *chansons* on the other. In this paper, an attempt is made to indicate and discuss some analogies in respect to questions of (a) textual criticism and dialect; (b) cultural and social conditions, conscious or unconscious archeising, expurgation, etc.; (c) geographical and historical background; (d) analytical criticism of content, contradictions, incoherencies and interpolations; (e) unity or multiplicity of authorship. A discussion of the value of these analogies, and a final parallel.]

46. "The Place of Middle High German in the College Curriculum." By Professor Lilian L. Stroebe, of Vassar College.

[The great variety of opinion apparent in college programs. Is MHG an undergraduate or a post-graduate study? Is Gothic or OHG prerequisite? How much knowledge of general linguistic development can students be presumed to have? Methods of teaching MHG. The

most important phase of the study. Importance of etymology and semantics. How much MHG ought a high school teacher of German to know?]

47. "The Glossed *Boece de Consolation* of Jean de 'Meung: Medieval Prolegomena to French Classic Rationalism." By Dr. Maud Elizabeth Temple, of Hartford, Connecticut.

[This work, represented in a fine manuscript, apparently unique, tho similar to some other glost versions, is the chief philosophic model and source of supply for the School of Neo-Victorine thinkers in the early fifteenth century. Intimate resemblances in the interpretation given by the Gloss to the ideas of Gerson, culminating in the *Internelle Consolation*, and resemblances to the Latin style and temper of Pierre d'Ailly, incline me to believe that the Gloss is his work, or that of one of his immediate teachers or disciples. By an ingenious manner of etymological, rather than allegorical, interpretation, it recalls the comments of Chrysostom, and peculiarly predicts the mood of the Renaissance. Its psychology is Neo-Platonic, Realist-Nominalist, and as this finds its expression in the French vernacular, it anticipates the cardinal aspects of French Classic Rationalism.]